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ABSTRACT

This curriculum framework was designed to assist Maryland administrators and teachers in planning, developing, and implementing K-12 music programs. It provides a philosophic foundation and a broad outline from which educators may construct comprehensive music education programs. The document is organized into five parts. "The Philosophy" discusses music and describes its relationship to society, the learner, and the school curriculum. "Goals and Subgoals" are broad statements of desired outcomes that are derived from the philosophy and bring direction and clarity to the program. "Expectancy Levels" are statements that further delineate the scope of the goal and subgoal statements based on three qualitatively different stages of student development. "Illustrative Objectives" are sample objectives that show how goals and subgoals may be treated at particular learning levels. "Curriculum Development Process" describes how to develop and use goals, subgoals, and objectives in the preparation of music education scopes, sequences, and instructional units. Appendices include a sample set of illustrative objectives; the Required Maryland Competency Objective: Placement within Framework Goals and Subgoals; and a Scope and Sequence Chart: Elementary/General Music K-6. (DB)

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A MARYLAND
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FRAMEWORK

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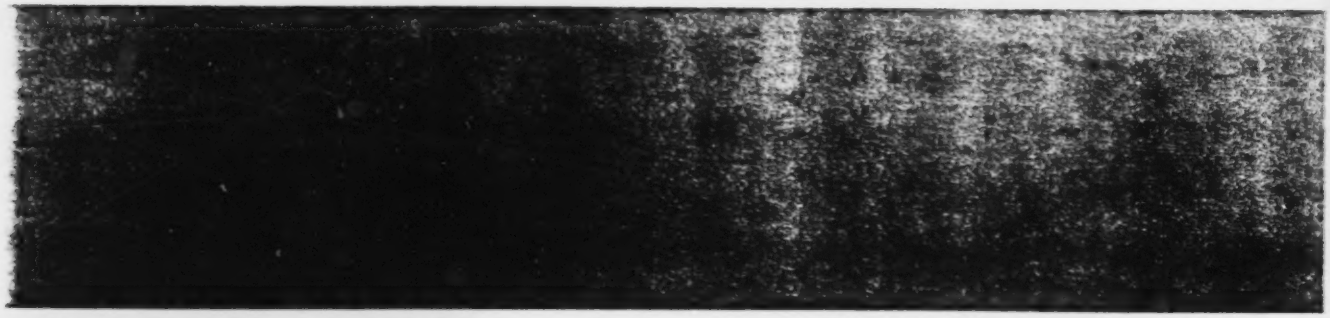

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William Donald Schaefer, Governor of Maryland

FOREWORD

Music is one of humanity's great aesthetic and intellectual achievements. It is an art form that influences every segment of our society. Beyond illiciting purely aesthetic responses, research indicates that music has strong psychological and physiological effects on individuals and that its persuasive powers are used in conducting an enormous range of human activities.

Within the last century the sound environment has become increasingly more complex and its fragments as varied as the personalities who create them. Music's diversity of style is so broad that individuals find it difficult to cope with more than a small range of the spectrum. It is essential that the schools provide music education programs that will enable students to respond to the sound environment in ways that are analytical, evaluative, and creative.

The curricular framework set forth in this document incorporates contemporary trends in the content area and provides direction for a comprehensive approach to music education in Maryland. It includes a wealth of musical variety and describes a balanced academic program for the development of musical skills, creativity, and aesthetic judgment. All of this is placed within the context of our rich historical and cultural heritage.

David W. Hornbeck
State Superintendent of Schools

PREFACE

In response to a statewide need for more comprehensive programs in music, the Maryland State Board of Education, through the State Superintendent of Schools, formed a music education task force charged with developing goals for a comprehensive K–12 music education program. The task force was made up of 11 music coordinators from Maryland's local school systems and three music educators from institutions of higher learning in the state.

The first activity of this group was to review curricular materials related to music education from local, state, and national sources. Background material from respected music educators was also considered as the task force developed the philosophy, goals, and subgoals of the music program. Based on the subgoals, expectancy level statements were developed to further delineate the possible scope of each goal.

Next, subcommittees were formed, each chaired by one or more task force members and made up of local teachers, specialists, and university consultants. The subcommittees developed and refined illustrative objectives for each expectancy statement.

Nationally recognized experts in music education and teachers and coordinators of music from Maryland local school systems, colleges, and universities reviewed the draft material. In addition a formal review panel chaired by the state assistant superintendent for instruction was convened to consider the completed work.

Finally, the Maryland State Department of Education funded projects in three local school systems. The systems examined their current programs and compared them with the new goals for music education. The result of this activity was the development of music curriculum models that show alternative methods of reaching the desired outcomes of a K–12 comprehensive program.

This document summarizes the work directed by the task force and includes a section to assist local school systems in their curriculum development efforts.

INTRODUCTION

A Statement of Purpose

Music Education: A Maryland Curricular Framework is designed to assist administrators and teachers in planning, developing, and implementing K–12 music programs. It provides a philosophic foundation and a broad outline from which educators may construct comprehensive music education programs. The materials presented will assist local school systems as they engage in the following activities:

Planning local curricula,
Developing a local philosophy,
Defining a local set of goals and subgoals,
Developing a local scope and sequence,
Evaluating the extent to which the goals and subgoals are contained in current curricular offerings, and
Identifying needed curricular content and instructional strategies.

This document is organized in five parts:

The Philosophy—This section discusses music and describes its relationship to society, the learner, and the school curriculum.

Goals and Subgoals—These broad statements of desired outcomes derive from the philosophy and bring direction and clarity to the program.

Expectancy Stages—These statements further delineate the scope of the goal and subgoal statements.

Illustrative Objectives—These sample objectives show how goals and subgoals may be treated at particular learning levels.

Curriculum Development Process—This section describes how to develop and use goals, subgoals, and objectives in the preparation of music education scopes, sequences, and instructional units.

PHILOSOPHY

The Nature of Music

Music is a unique form of communication that transcends the limits of verbal expression. It is valued for its distinctive contribution to basic human experience—chronicling history and transmitting culture. Music affects thought and emotion and provides opportunities for personal expression and satisfaction.

Sound and silence are expressively organized in time through pitch, duration, dynamics, and tone color. The manner in which the elements are combined is influenced by cultural context, stylistic evolution, and personal inspiration.

The individual responds to music as sound in time. A broad spectrum of experiences provides a base for responding qualitatively. The highest level of response is achieved when an individual becomes involved in music intellectually (mind), kinesthetically (body), and emotionally (feeling). This synthesis is known as aesthetic response.

Music and Society

Music is fundamental to human existence and pervades all aspects of life. It plays a significant role in every culture, not only in the rituals of society, but also in the lives of individuals. It is a source of enjoyment and a medium for creative expression. Because of its diverse nature, music is appropriate for activities ranging from recreation to pure aesthetic pursuit. As a medium for social communication, study of the many styles of music can establish a broader world view by facilitating cross-cultural understanding.

The impact of technological advances must be considered in addressing the role of music in contemporary society. Recorded sound and telecommunications have made the music from all world cultures available to most people. Electronically generated and controlled sound has increased the potential for individuals to participate more actively and creatively in making music.

A comprehensive music education helps individuals understand the increasingly complex sound environment and provides opportunities to encounter musical expressions that reflect the world's social and cultural conditions. Music education has a responsibility to transmit cultural heritage, to develop skills in experiencing today's complex musical environment, and to lay a conceptual foundation for meeting the music of the future.

Music and the Learner

Music education contributes to the development of aesthetic sensitivity and provides experiences through which students can fulfill a variety of intellectual, personal, and social needs. To foster the learner's response to music, the instructional program nurtures and promotes the development of skills in performing, creating, and describing at all stages of a student's growth.

Children respond to music from infancy. The preschool child explores the world of sound imaginatively through imitation, experimentation, and movement. When the child enters school, learning activities build upon the student's curiosity, creativity, and informally developed musical experiences. With maturation, the child's increased abilities enable the acquisition of more complex skills, knowledge, and concepts. As individuals continue to mature, their ability to respond to more complex music also increases.

Learners exhibit many levels of experience and enthusiasm in responding to music. A foundation should be formed for a lifetime of musical experiences and growth. School experiences for all students should be characterized by a sense of accomplishment and the development of a positive self-concept. Students who demonstrate unique potential in music should be identified and challenged.

Musical experiences can promote growth in cognitive and psychomotor skills, develop creative and critical thinking abilities, and aid in social and aesthetic maturation. As one of the fine arts, music provides an outlet for personal expression that heightens the learner's awareness of what it is to be human.

The Music Curriculum

The primary function of the music curriculum is to establish a foundation for a life-long relationship with music for all students. This can be achieved through a comprehensive music curriculum that reflects the nature of music, the place of music in society, and the needs of the individual learner. The curriculum provides music learning experiences that account for student interests and abilities and that promote growth in musical understanding.

Within the curriculum, opportunities for both individual and group experiences are necessary in performing, creating, and describing music. The learning processes in these three areas constitute the key components in a music education program:

Performance skills include the use of the voice, instruments, and other sound producing media.

Creating music is the process of developing musical ideas through composing, arranging, and improvising.

Describing music includes reading and writing music notation as well as listening to music and demonstrating understanding through visual representation, verbal description, and movement.

As students grow in their musical abilities, they should also be learning to evaluate their own work and the work of others. The ability to determine aesthetic value through the application of specific criteria is a fundamental aim of the music curriculum. Because performing, creating, and describing are interrelated and interdependent, the curriculum should provide these learning experiences in a variety of instructional settings.

At all instructional levels, music curriculum should provide opportunities for all students to develop:

- the skills necessary to perceive, perform, and respond to music;
- an understanding of music as an essential aspect of history and human experience;
- the ability to creatively organize musical ideas and sounds;
- the ability to make aesthetic judgments.

MUSIC EDUCATION GOALS AND SUBGOALS

The goals of music education are not hierarchical; they cannot be ordered and prioritized. They are interdependent and mutually supportive. A comprehensive music education program selects an array of objectives and activities from each goal area and provides students a balanced, total experience.

These four goals and their respective subgoals represent a broad guideline for K–12 music education in Maryland. Each goal embraces a different category of content and should be applied across all grade levels when developing comprehensive music education programs. They are:

	Category	*Content*
Goal 1:	Skill development	perceptual and performing experience
Goal 2:	Historical/Cultural	historical heritage
Goal 3:	Production	creative expression
Goal 4:	Aesthetic	appreciation

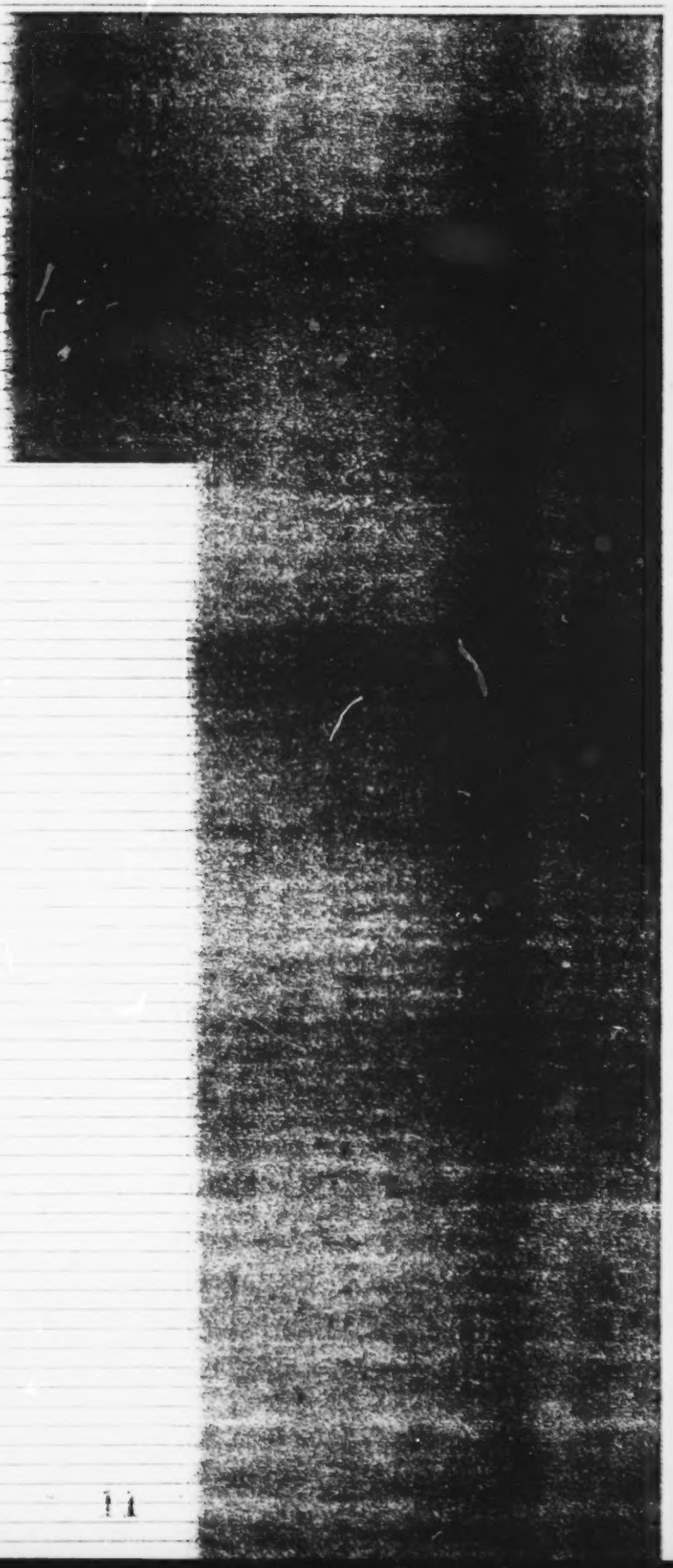
GOAL 1

To develop the ability to perceive, perform, and respond to music.

The ability to discriminate and process sound contributes significantly to knowledge of the environment. Learning to verbalize, develop thought patterns, and communicate easily are consequential to the quality of our response to aural stimuli. An increased level of discrimination is related to the quality of musical experience.

Perceiving, performing, and responding form an interrelated developmental cycle necessary for comprehensive musical growth. The process begins with musical perception and listening. Evidence of growth in musical skills is exemplified by reading and notating musical symbols, describing musical sound, singing, playing instruments, and moving.

Developing competencies in music increases the learner's sensitivity to sound and contributes to the development of a framework for valuing this art form. As one's ability to perceive, perform, and respond increases, so does one's freedom to explore a musical spectrum that provides a broader medium for self-expression. Cultivating skills develops better understanding of the musical environment.



Subgoals

1.1 Develop the ability to describe the characteristics of musical sound.

1.2 Develop the skills required for the performance of music.

1.3 Develop the ability to respond to musical sound through movement.

1.4 Develop competence in reading and notating music.

GOAL 2

To develop an understanding of music as an essential aspect of history and human experience

Historically, music has reflected, stimulated, and challenged human thought and experience. Every culture has conceived and produced its own form of music to express ideas and feelings from the simple to the deeply profound. An art form rich in tradition and variety, music has served to help reveal an aesthetic essence that is uniquely human.

The study of music is enriched by making accessible the varieties of music in world cultures. While it is imperative that music be studied primarily as expressive sound, a learner's perceptions are deepened through study of the aesthetic traditions of a culture. A greater understanding of today's musically complex world is gained through investigation of the multicultural influences that have shaped it. This inclusive approach enables the learner to discover how music has been used by all cultures to express aesthetically the human experience.

Subgoals

2.1 Develop the ability to recognize music as a form of individual and cultural expression.

2.2 Develop perspective of music's roles in human history.

2.3 Develop a comprehension of the relationships of music to the other fine arts.

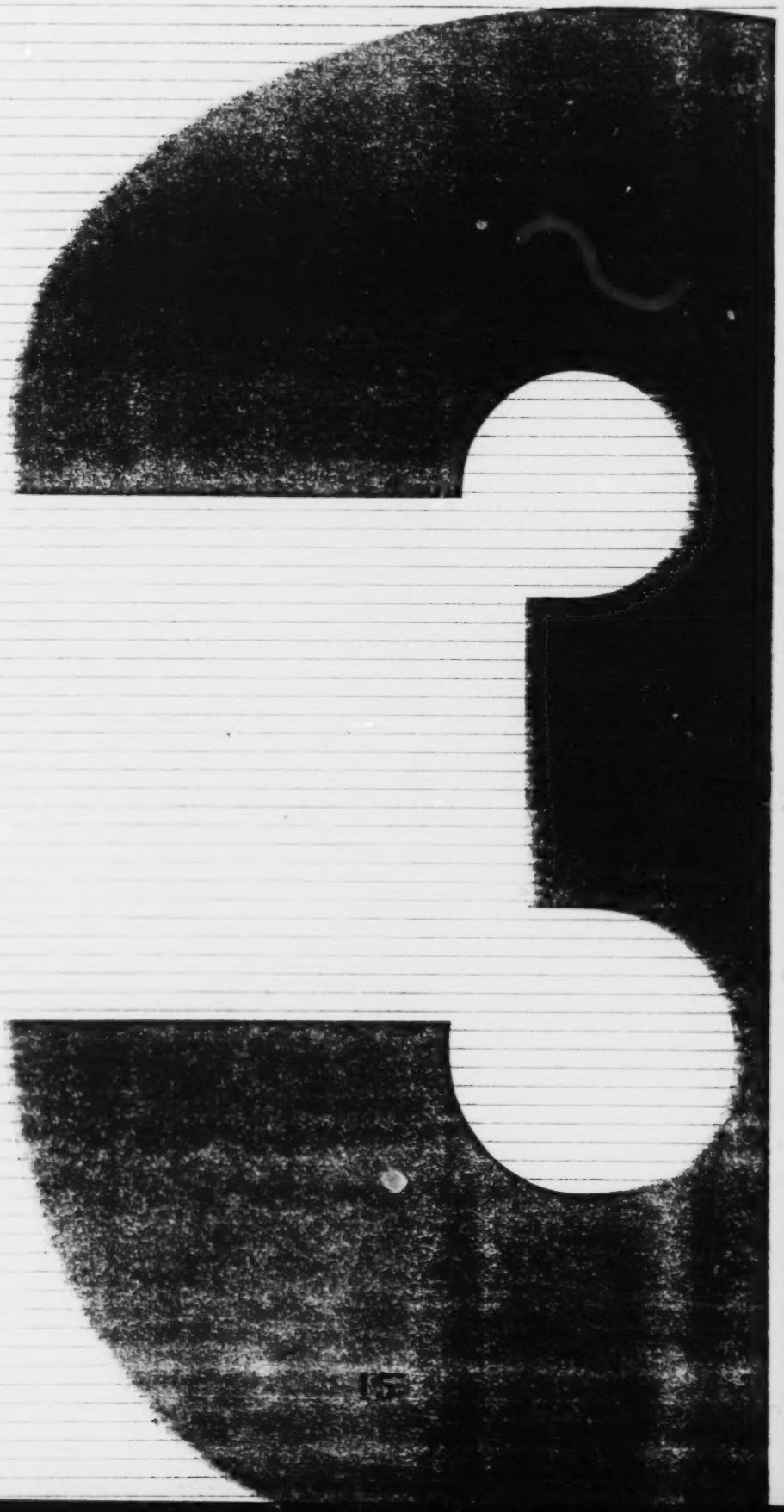
2.4 Develop knowledge of a wide variety of representative musical styles and genres.

GOAL 3

To develop the ability to creatively organize musical ideas and sounds

The urge and necessity to create is a fundamental human trait. In addition to incorporating all domains of learning, the creative act results from divergent thinking—that part of the thought process that contributes so enormously to student individuality and the development of a positive self-concept. In order to experience music fully, personal involvement in the creative process is essential.

From a very young age, children exhibit creativity by spontaneously producing inventive vocal sounds, playing novel rhythms, or devising original songs. As their musical skills mature, children develop tools of increasing complexity that, providing the creative effort is encouraged, allow greater freedom of self-expression. At the same time, students learn to develop criteria for self-evaluation of their work, a necessary component of independent thought. Through this unifying experience, students become aware of their creative potential and participate in continually fresh and exciting ways.



Subgoals

3.1 Develop the ability to improvise music.

3.2 Develop the ability to compose and arrange music.

GOAL 4

To develop the ability to make aesthetic judgments

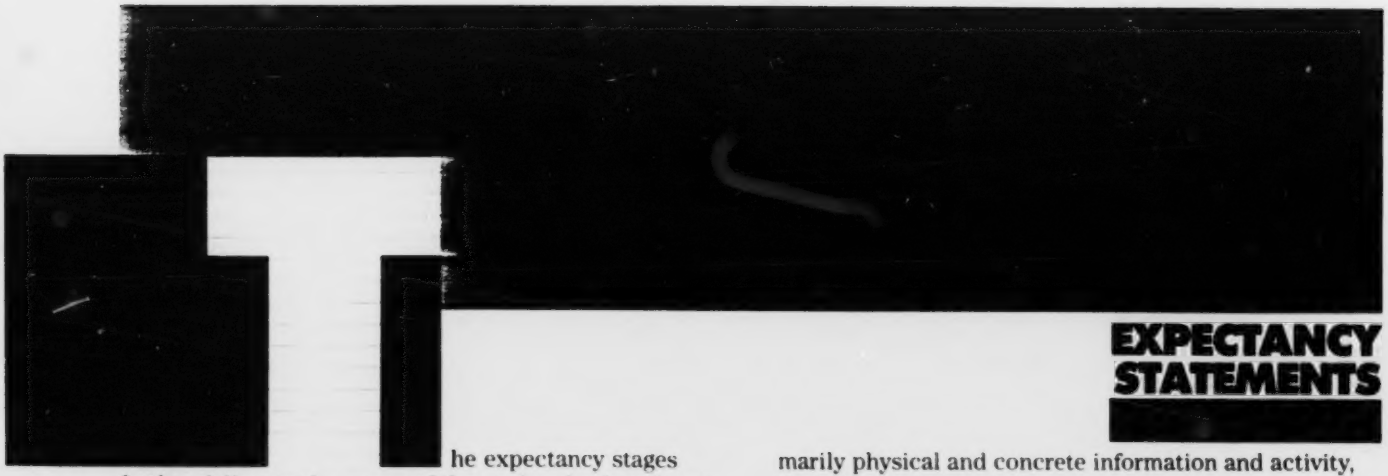
The arts are among the highest of human achievements. The ability to make discriminating decisions when evaluating works of art is necessary to determine meaning and import. In music the nurturing of skills, understandings of cultural-historical significance, and creative desire combine to enhance the learner's capacity to have more profound aesthetic responses.

Response is a personal reaction—a criticism—that includes mind and feeling. In the critiquing process, cognitive skills and insights are necessary to make informed aesthetic judgments. The capacities to perceive, perform, create, and critique result in understandings of why music is a unique and pervasive form of human experience. Students can learn to evaluate their own work systematically and the work of others, allowing a more informed point of view when hearing or producing music.

Subgoals

4.1 Develop the knowledge, skills, and sensitivity to evaluate musical compositions and performances.

4.2 Develop the ability to formulate, apply, and communicate criteria for evaluating one's own performance and creative efforts.



EXPECTANCY STATEMENTS

The expectancy stages further delineate the scope of the goal and subgoal statements and provide a flexible format for describing expected student outcomes. This format allows the teacher to target his or her class or even the individual student according to the student's promise and experience, rather than age or grade level. The three stages may be described in the following way:

Stage 1—earliest level of exposure, the beginner, primarily physical and concrete information and activity, initiating basic concepts.

Stage 2—reinforcement and extension of basic skills and experience, intermediate difficulty, increasingly sophisticated concepts, broader scope and activity.

Stage 3—advanced level, synthesis of ideas, competent application of concepts and skills, integration with other academic areas, preparation for mature development.

GOAL 1: ***To develop the ability to perceive, perform, and respond to music***

SUBGOALS	STAGE 1	STAGE 2	STAGE 3
1.1 Develop the ability to describe the characteristics of musical sound.	Become aware of the diversity of sounds in the environment.	Identify the elements and characteristics of musical sound as they are used in a variety of genres and styles.	Describe the characteristics of musical sounds verbally and through performance.
1.2 Develop the skills required for the performance of music.	Experience performance through singing and playing instruments.	Recognize and analyze the skills needed in the performance of music.	Practice and evaluate performance skills alone and in groups.
1.3 Develop the ability to respond to musical sound through movement.	Respond to music through movement.	Identify rhythm patterns, melodic contours, and formal structures through movement.	Analyze and respond to complex musical sound through movement.
1.4 Develop competence in reading and notating music.	Experiment with standard and individually created symbols to represent sounds.	Read traditional music and develop non-traditional symbol systems for the performance of music.	Perform music using a variety of symbolic representations for sound.

GOAL 2: ***To develop an understanding of music as an essential aspect of history and human experience***

SUBGOALS	STAGE 1	STAGE 2	STAGE 3
2.1 Develop the ability to recognize music as a form of individual and cultural expression.	Experience music as both personal and societal expression.	Describe how musical expression reflects social, political, and ethical issues.	Select and analyze music from the oral and written traditions that reflect cultural ideas.
2.2 Develop perspective of music's role in human history.	Become acquainted with the roles of music in the lives of people.	Determine factors which influence musicians in specific historical eras and places.	Describe the roles of music in reflecting and influencing diverse social structures.
2.3 Develop a comprehension of the relationships of music to the other fine arts.	Explore the relationship of music to dance, theatre, and the visual arts.	Identify relationships between music and the other fine arts.	Recognize influences and interactions among music, dance, theatre, and the visual arts.
2.4 Develop knowledge of a wide variety of representative musical styles and genres.	Listen to significant styles and genres in music history.	Identify and classify significant styles and genres in music history.	Analyze factors that influence relationships between a composer's work and the artist's environment.

GOAL 3: *To develop the ability to creatively organize musical ideas and sounds*			
SUBGOALS	**STAGE 1**	**STAGE 2**	**STAGE 3**
3.1 Develop the ability to improvise music.	Investigate musical effects through experimentation with sound.	Explore musical ideas through simple improvisations.	Structure musical improvisations using traditional and original techniques.
3.2 Develop the ability to compose and arrange music.	Develop readiness for composing and arranging by experimenting with sound.	Preserve musical ideas through simple compositions and arrangements.	Structure arrangements and compositions using appropriate notation and forms.

GOAL 4: *To develop the ability to make aesthetic judgments*			
SUBGOALS	**STAGE 1**	**STAGE 2**	**STAGE 3**
4.1 Develop the knowledge, skills, and sensitivity to evaluate musical compositions and performances.	Become aware of a wide variety of musical expression and social contexts from which they emerge.	Recognize the distinctive aesthetic viewpoints represented by varied musical forms and genres.	Evaluate selected musical compositions using a variety of aesthetic criteria.
4.2 Develop the ability to formulate, apply, and communicate criteria for evaluating one's own performance and creative efforts.	Become aware of the importance of developing personal aesthetic criteria.	Apply and communicate personal aesthetic criteria in making judgments about one's own musical endeavors.	Develop and assess one's personal aesthetic framework.

ILLUSTRATIVE OBJECTIVES

These sample objectives represent a way to incorporate a framework subgoal into local music education curricula.* They are organized to give sample objectives for three qualitatively different learning stages. A local school system choosing to use these illustrative objectives may determine their specific placement and modify them to meet local needs.

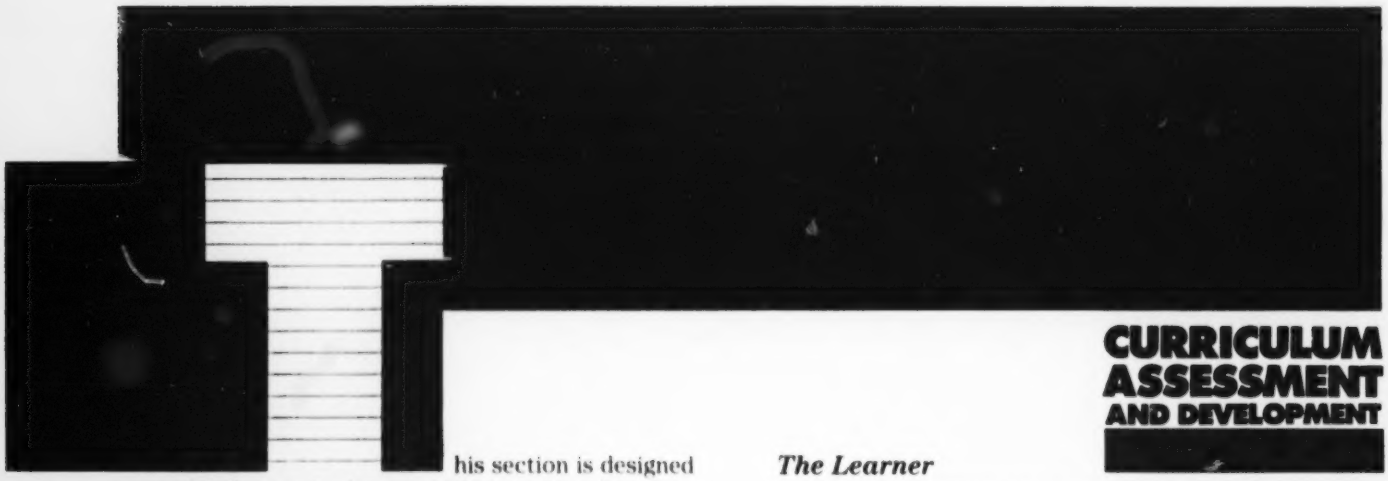
GOAL 4 To develop the ability to make aesthetic judgments

SUBGOAL 4.1 Develop the knowledge, skills, and sensitivity to evaluate musical compositions and performances.

EXPECTANCIES

STAGE 1	STAGE 2	STAGE 3
4.1.1 Become aware of a wide variety of musical expression and social contexts from which they emerge.	4.1.2 Recognize the distinctive aesthetic viewpoints represented by varied musical forms and genres.	4.1.3 Evaluate selected musical compositions using a variety of aesthetic criteria.
SAMPLE OBJECTIVES		
Given music instruction, which includes perceiving, responding, creating, and understanding human experience, the student will explore music from a diversity of cultures including, but not limited to Far Eastern, African, Spanish, Western, and American Indian.	Given exploration in music from diverse cultures, the student will describe the distinctive musical characteristics inherent in each.	Given musical compositions representative of a variety of cultures and styles, the student will evaluate performances using tone, intonation, diction, technique, balance, and musical effort as criteria.
Given experiences with different cultures, the student will explore music unique to each culture.	Given a knowledge of representative musical characteristics from specific cultures, the student will identify the varied musical forms and genres that incorporate these characteristics.	Given a list of occasions, moods, settings or functions, the student will identify appropriate music and justify the choices.
Given prior experiences in music from diverse cultures, the student will explore the relationship of the music to social contexts including, but not limited to, Far Eastern, African, Spanish, Western, and American Indian.	Given prior knowledge of representative musical characteristics from various cultures, the student will compare forms and genres across cultural lines.	Given an understanding of musical styles and social backgrounds, the student will combine music, visuals, and other sensory stimuli that accurately convey a period and style of music in a multi-media event.

**These objectives are representative of a set of sample objectives for each goal and subgoal that has been prepared and validated under the direction of the Maryland Music Curricular Framework Task Force. The sample set of validated illustrative objectives may be found in Appendix A.*



CURRICULUM ASSESSMENT AND DEVELOPMENT

This section is designed as a guide for curriculum specialists and teachers as they assess existing curricula and develop new curricula. The material is organized around four essential components of the written school curriculum: an underlying philosophy, the overall goals of the program, the scope and sequence, and class instructional units. Each component is described in terms of its purpose, its specific elements, and how it can be assessed and developed. In addition, an example from an existing Maryland curriculum guide is given for each component.

PHILOSOPHY

A philosophy is an explicit statement of the beliefs that should direct all aspects of school system curriculum. Developing a statement of philosophy allows educators in a system to reach consensus about the nature of the subject matter as it relates to the instructional program. A clear statement of philosophy, therefore, can aid the school system in developing goals, specifying instructional strategies, and assessing programs.

A comprehensive philosophy should begin by addressing the subject matter, its relationship to society, and its relationship to learners. It should then synthesize these elements to develop a statement of how the system structures its curriculum.

The Subject Matter

This section should describe subject matter that is to be taught and the disciplines from which the curriculum should be drawn. It should address the underlying premises and values as well as the investigative strategies and processes inherent in these disciplines.

Society

Societal needs in relation to the subject matter should be of primary importance when planning a program. This section of the philosophy should describe these needs and how they can be met by a comprehensive curriculum.

The Learner

This section contains the system's set of beliefs about the needs of students. These needs include those influenced by the external demands of society and those which, if met, would lead to personal fulfillment.

The Curricular Statement

The curricular statement is the culminating section of the philosophy. It synthesizes the needs of society and the learner with the subject matter content to produce a rationale for the curriculum.

Developing a Philosophy

In developing a philosophy it may be useful to review other philosophies in existence at the local, state, and national levels. Implicit beliefs held by the local community should also be identified and considered. Finally, a system-wide consensus should be reached on the key beliefs outlined in the final product.

Example of a Local Philosophy

THE NATURE OF MUSIC

Music is a unique form of communication that imparts a realistic awareness to the most subjective realm of human experience. Through the basic elements of pitch, duration, dynamics, and timbre music provides a means to expressively organize sound and silence into descriptive patterns which are reflective of human feelings and emotions.

Despite the restrictions imposed by the consistent presence of these basic structural elements, the possible creative combinations are unlimited. The stylistic manner is directly influenced by cultural context, societal change, and personal inspiration.

Valued for its distinctive contribution to human experience, music is recognized for both practical and aesthetic purposes. As a functional art, music transmits culture and chronicles the historical events of mankind while providing a means for personal expression. As an aesthetic art, music transcends the limits of verbal expression to thus involve the individual on an emotional, physical, and intellectual level. This synthesis of feeling, body, and mind constitutes the aesthetic response.

MUSIC AND SOCIETY

Music represents one of civilization's earliest accomplishments and is fundamental to human existence. The art of music is inextricably linked with the cultural history of humanity and pervades all aspects of life in every society. Artifacts from ancient cultures and evidence from all contemporary societies indicate that the art of music has historically been both functional and aesthetic.

Music influences society as musical skills, ceremonial customs, and traditions pass from generation to generation. As a medium for social communication, music bridges diverse ethnic backgrounds and promotes cross-cultural understanding among nations and peoples of the world. The impact of music is recognized in commercial, political, and therapeutic realms as a medium for persuasion, creative expression, and behavior modification.

Technological advances must be considered in addressing the role of music in contemporary society. Recorded sound and telecommunications make music from all world cultures available to most people. Electronically generated and controlled sound increases the opportunity for active and creative participation in making music.

Whether music transmits cultural heritage, develops skills for experiencing the present complex musical environment, or provides an aesthetic foundation for the future, music reflects society and functions according to the needs of individuals and groups.

MUSIC AND THE LEARNER

Students attempt to fulfill a variety of intellectual, personal, and social needs by engaging in both formal and informal lifetime musical experiences.

Beginning in infancy, the child explores the world of sound through imitation, experimentation, and movement. Early childhood experiences provide opportunities for the child to express ideas and moods through the use of environmental, primitive instrumental, and percussive body sounds. Upon entering school, the student's curiosity, creativity, and informally developed musical skills are enhanced through formal learning activities. With maturation, increased aural, intellectual, and motor abilities enable the learner to acquire advanced skills, knowledge, and concepts that make possible the development of a deeper insight and more complex relationship with music.

The intellectual, personal, and social needs of students can be fulfilled through a planned sequence of experiences in music education. Regardless of individual musical abilities, aesthetic sensitivity can be developed in all learners. Students with exceptional talent in music should be identified, encouraged, and challenged for their own fulfillment and for the continuance of the art of music. The development of a positive self-concept, a sense of personal accomplishment, and enjoyment of all learners are among the intrinsic rewards of formal and informal musical experiences.

MUSIC AND THE CURRICULUM

In order to construct a curriculum for students that establishes a foundation for a life-long relationship with music, it is important to reflect on the nature of music, the place of music in society, and the needs of the learner prior to identifying educational experiences.

Specific goals and objectives must be identified to ensure that students achieve minimum competencies and experience in performing, creating, and describing music. Performing music involves the use of the voice, instruments, and other sound-producing media. Creating music is the process of developing musical ideas through composing, arranging, and improvising. Describing music includes reading and writing musical notation, listening to music, and demonstrating understanding through visual representation, verbal description, or movement. The objectives developed through these fundamental components of the music program constitute a basic standard against which student progress can be observed and measured.

After the goals and objectives are established, instructional programs that provide a variety of individual and group experiences for students must be identified and made available as part of the curriculum. While the course offerings may vary within the school system, the fundamental components of performing, creating, and describing should remain constant if student learning outcomes are to meet minimum standards throughout the music curriculum.

Therefore, the music curriculum should provide opportunities for all students:

- To develop the ability to perceive the theory and history of music.
- To develop proficiency in expressing musical ideas.
- To develop the ability to be aesthetically sensitive and musically discerning.

GOALS

Goals are broad, generalized statements derived from the philosophy that determine the curriculum. They set the direction of the program by identifying those learner outcomes which are to be achieved through the program.

Since program goals are so broad, subgoals may be used to define the major areas covered by each goal. Additional levels of behavior statements may be written to further specify the expected behaviors within each subgoal.

Developing Goals

Goals should be developed from and thus reflect the system's philosophy. The chosen set of goals should at minimum incorporate all of the goals and subgoals from the state while addressing the specific needs of the community and special populations of children.

Example of a Local Set of Goals

The following comparison shows how a local set of goals has incorporated the state music education goals:

A LOCAL SET OF GOALS	STATE MUSIC EDUCATION GOALS
The following list of general goals upon which music curriculum is to be based is intended as a composite of behaviors and traits that characterize the musically educated person.	
The student will:	
1. Demonstrate skills in listening.	Goals 1, 4
2. Demonstrate ability to perform music.	Goals 1, 3
3. Demonstrate the ability to read and write music.	Goals 1, 3
4. Demonstrate ability to create music.	Goal 3
5. Demonstrate understanding of the structural features of music.	Goals 1, 3
6. Demonstrate knowledge of a variety of musical literature and its historical background.	Goal 2
7. Demonstrate knowledge of the musical resources of the schools and community and, wherever possible, seek musical experiences.	Goal 2
8. Make judgments about music and demonstrate the personal worth of music.	Goal 4

SCOPE AND SEQUENCE

A scope and sequence is a picture of the entire curriculum from the school system level. It provides a broad overview of the content of the curriculum and illustrates the sequencing of the material from kindergarten through the twelfth grade.

It is important for a scope and sequence to present certain key elements for each unit or course: the title or topic, a narrative describing the content, the goals and subgoals to be taught, and the placement of the unit or course within the school program.

Developing and Assessing a Scope and Sequence

The first step for developing a new scope and sequence or modifying an existing one is to review what is currently being taught. Answering the following series of questions about the current scope and sequence may be helpful:

1. Do the topics covered adequately meet the desired scope of the program?
2. Is the content and its placement appropriate for the developmental levels of the various types of learners?
3. Are each of the system's goals incorporated into the current scope?
4. Does the sequence follow a logical order and allow for recycling of material when appropriate?

The answers to these questions should be examined and recommendations made for needed changes in the scope and sequence. Once this needs assessment has been completed, the scope and sequence should be revised to reflect the newly developed philosophy and goals.

Example of a Local Sequence

A sequence can be structured in a variety of ways and still meet the recognized needs of a system. Maryland school systems use several methods to represent major topical areas in music education programs.

In the following elementary/general music K–6 example, the curriculum scope and sequence chart (Appendix F) is organized around the set of local school system goals identified on this page. The learnings identified on the chart are cumulative. A concept appears in the sequence at the point where it is introduced verbally, although experiences in listening and performing are engaged in years before concepts are verbalized.

Example from a Local Scope

The scope of each course or unit of study is described through a narrative and listing of the goals and subgoals covered. Though two systems may teach the same sequence (that is, the same topic at the same grade level), the scope of that course or unit of study may be very different. The following is an example of a local system scope for six grade level courses at Stage 1.

Kindergarten

The music program for kindergarten focuses on introducing basic music concepts and skills. Kindergarten students will respond to music through moving, singing, listening, playing, creating, analyzing, and evaluating. Through related musical experiences, kindergarten students will develop music skills that enhance competence in other areas of learning.

The kindergarten student will:

- Develop gross motor skills.
- Learn to follow directions.
- Explore ways sound may be produced and changed.
- Respond to a beat through moving and imitating simple rhythm patterns correctly.
- Discriminate high and low pitches.
- Respond to like and unlike passages in music.
- Develop the self-confidence and discipline to work alone and with others.

The kindergarten music program addresses the following state subgoals:
1.1, 1.2, 1.3
2.1, 2.2, 2.3, 2.4
3.1, 3.2
4.2

[redacted]

1st Grade

The music program for first grade focuses on developing basic music skills and concepts. Students will explore in greater depth what they learned in kindergarten. Through musical experiences, first grade students will develop skills that enhance competence in other areas of learning.

The first grade student will:

- Develop a better understanding of self, family, and other cultures.
- Develop gross and selected fine motor skills through a variety of response techniques.
- Recognize basic traditional music notation.
- Explore tone colors of vocal, instrumental, and environmental sounds.
- Develop self-confidence and responsibility.

The first grade music program addresses the following state subgoals:
1.1, 1.2, 1.3, 1.4
2.1, 2.2, 2.3, 2.4
3.1, 3.2
4.1, 4.2

[redacted]

2nd Grade

The music program for second grade focuses on applying music skills and concepts through the use of instruments, movement, and notation. Students will continue developing motor skills and eye-hand coordination. Aesthetic perceptions and responses are heightened through guided listening, singing, playing, moving, creating, analyzing, and evaluating. Through related musical experiences, second grade students will develop music skills that enhance competence in other areas of learning.

The second grade student will:

- Develop analytical listening skills while experiencing the music and art forms of many cultures.
- Recognize traditional music notation and use it to express simple musical ideas.
- Work well with others, express personal preferences, and accept responsibilities.
- Learn to maintain steady beats and produce tempo changes.

The second grade music program addresses the following state subgoals:
1.1, 1.2, 1.3, 1.4
2.1, 2.2, 2.3, 2.4
3.1, 3.2
4.1, 4.2

[redacted]

3rd Grade

The music program for third grade focuses on improving fine motor skills and eye-hand coordination. Students will continue developing the ability to recognize musical elements. Through related musical experiences, third grade students will develop music skills that enhance competence in other areas of learning.

The third grade student will:

- Classify musical timbres by family.
- Recognize and use additional musical symbols while performing and creating.
- Develop increasing awareness of the diverse backgrounds from which music emerges.
- Develop fine motor skills through performing and moving to music of increasing complexity.
- Translate oral and written communications into musical expressions.
- Gain in self-confidence and accept more responsibility.

The third grade music program addresses the following state subgoals:
1.1, 1.2, 1.3, 1.4
2.1, 2.2, 2.3, 2.4
3.1, 3.2
4.1, 4.2

[redacted]

4th Grade

The music program for fourth grade focuses on developing skills for discriminating musical elements both aurally and visually. Students will also develop a deeper awareness of the role of music in human history. Through related musical experiences, fourth grade students will develop music skills that enhance competence in other areas of learning.

The fourth grade student will:

- Perform vocal and instrumental music using standard and original notation of increasing complexity.
- Develop a perspective of music's role in human history.
- Create short original works using traditional music forms and simple harmonies.
- Develop personal criteria for assessing music.
- Enhance personal and social development skills through working alone and in groups.

The fourth grade music program addresses the following state subgoals:
1.1, 1.2, 1.3, 1.4
2.1, 2.2, 2.3, 2.4
3.1, 3.2
4.1, 4.2

5th Grade

The music program for fifth grade focuses on refining skills for aurally and visually discriminating musical elements. Students will deepen aesthetic awareness through continued exploration of the creative, historical, and cultural dimensions of music. Through related musical experiences, fifth grade students will develop musical skills that enhance competence in other areas of learning.

The fifth grade student will:

- Use a variety of scales, harmonic structures, and forms in creating and performing music.
- Analyze increasingly complex formal structures through listening to a variety of music.
- Write, perform, and move to music of increasing rhythmic complexity.
- Develop listening skills by identifying more subtle musical and environmental timbres.
- Explore individual and cultural expression in music as a function of environment and artistic creativity.

The fifth grade music program addresses the following state subgoals:
1.1, 1.2, 1.3, 1.4
2.1, 2.2, 2.3, 2.4
3.1, 3.2
4.1, 4.2

K-12

A K–12 Music Education Match with the State Music Education Goals

A K–12 Music Education Match with the State Music Education Goals

GRADE		STATE SUBGOALS											
		1.1	1.2	1.3	1.4	2.1	2.2	2.3	2.4	3.1	3.2	4.1	4.2
K													
1	Music Skills	X	X	X	X								
	Listening	X	X	X	X				X			X	
2	Music Skills	X	X	X	X							X	
	Listening	X	X	X	X				X			X	
3	Music Skills	X	X	X	X							X	
	Listening	X	X	X	X				X			X	
4	Music Skills	X	X	X	X					X		X	
	Listening	X		X	X				X				
5	Music Skills	X	X	X	X						X	X	
	Listening	X			X				X				
6	Music Skills	X	X		X	X	X		X			X	
	Listening	X			X			X	X				
5-6	Instrumental Music (5–6)	X	X		X								X
7	Music Skills	X	X		X						X		
	Listening					X	X		X			X	
8	Music Skills	X	X		X						X		
	Listening					X	X		X			X	
	ELECTIVES												
9-12	General Music	X	X	X	X	X			X		X		
	Choral Music	X	X		X				X				X
	Instrumental Music	X	X		X		X						X
	American Musical Theatre		X			X	X				X		

Example of a Local Match with State Music Education Goals

To assess local programs it is helpful to complete a match between goals established by the local system or the state and the goals implicit in the current scope and sequence. The following is an example of such a match.

INSTRUCTIONAL UNITS

An instructional unit describes how a topic at a particular grade level is to be taught. It is a guide for teachers to use when working with their students.

An instructional unit consists of several important elements:

—the title or topic to be covered,
—a narrative or outline describing the content to be covered,
—a set of objectives derived from the goals and subgoals and defining the scope of the unit or course,
—the activities necessary to reach the objectives,
—a list of resources,
—a description of the evaluation procedures needed to determine whether or not the objectives have been met.

How Are Instructional Units Developed?

The first step in the development is to examine the existing instructional units. It may be helpful to answer a series of questions about the units:

1. Do the objectives build toward designated goals and subgoals, and do they cover the scope of the topic?
2. Is the content current and adequate enough to cover the topic?
3. Are the activities adequate for reaching the objectives and are they appropriate for the learner?
4. Is the sequence of learning activities within the unit logical?
5. Are the resources listed adequate for the activities?
6. Does the evaluation relate directly to the stated objectives?

After this needs assessment is completed, a series of decisions must be made. First, is it possible simply to revise the existing units? Second, are there available units from an outside source that could be adapted to meet the identified needs? Third, if no such program is available, how can new units be developed locally to improve the curriculum?

Once these questions have been answered, it may be helpful to pilot any resulting curriculum changes. The evaluation of such a pilot can be useful in further refining the new curriculum.

Example of an Instructional Unit

GRADES: 9–12 CREATIVITY IN MUSIC

UNIT DESCRIPTION

This unit, while discussed here as a discrete entity for the upper grades, might be adapted as a continuing part of almost any music course and at other grade levels. Students are introduced to the creative process as a recognizable concept and as a general approach to learning. The unit encourages exploration of traditional and nontraditional musical forms. Self-awareness is fostered through the integration of problem solving and criteria development with an emphasis on process over product. While creative thinking and idea development are crucial to musical expression, it is important to present these processes as necessary elements in any artistic or problem-related endeavor. Further, it is imperative that students have access to a wide variety of resources in order to develop a rich pool of information. Group activities, student/teacher conferencing, and self-guided study offer a range of contexts through which to share ideas and monitor progress. Oral critiques promote spontaneous interaction while written analyses encourage a more critical perspective.

UNIT GOALS

The following state music education subgoals are addressed in the unit:
1.1, 1.2, 1.4
2.1, 2.2, 2.3, 2.4
3.1, 3.2
4.1, 4.2

UNIT OBJECTIVES

By the end of this unit each student will be able to:

1. Identify components of the creative process.
2. Recognize that generating a diversity of ideas is central to the creative process.
3. Discuss new ideas in music using a vocabulary that takes into account, but is not limited by, traditional usage.
4. Compare unfamiliar contemporary, indigenous, and non-Western musical styles to familiar music in terms of musical characteristics.
5. Develop criteria for evaluating new musical experiences including the work of others as well as one's own endeavors.
6. Generate a diversity of ideas for use in musical composition.
7. Structure, perform, and evaluate at least one composition in terms of self-designed goals.
8. Recognize the creative process as a fundamental element of artistic expression.

VOCABULARY

brainstorming
cliches
collage
creativity
idea
language
score
sculpture
sound poetry
sound synthesis

UNIT PREREQUISITE EXPERIENCES

Awareness of traditional music notation:

staff	note values
clefs	pitch

Basic knowledge of musical elements:

dynamics	
rhythm	(flow, beat, meter, patterns)
pitch	(melody, harmony)
timbre	(aerophones, chordophones, membranophones, idiophones, electrophones)

Awareness of traditional musical forms:

canon	rondo
binary	theme and variations
ternary	

UNIT LEARNING MATERIALS

Music staff paper
Graph papers—assorted
Plain paper
Selected audio-visual resources
Sound recording equipment

SAMPLE LEARNING STRATEGIES

1. Discuss the characteristics of a creative person, idea, or thing from different periods.
2. Define "idea" and discuss the great number of internal (personal history, intuition) and external (brainstorming, observing) resources available for generating ideas.
3. Construct a model for creative process and explore goal setting and clarification, problem solving, and barriers (e.g., cliches, time, habit, tradition, peer pressure) that limit creative thinking.
4. Explore available electronic sound producing and manipulating equipment. Discuss how these tools might be used in music composition.
5. Discuss examples of unfamiliar styles of music, such as indigenous, non-Western, and contemporary styles, in terms of dynamics, rhythm, timbre, and pitch. Compare to familiar music and explore influences.
6. Record interesting sounds and discuss why they were chosen. Hear some of the sounds in combination and discuss the effects. If equipment is available, modify and recombine the sounds in a variety of ways.
7. Investigate new ways of playing traditional instruments.
8. Collect items with interesting sounds, (cans, tools, rubber bands, poles, boards, wire, etc.) and build a sculpture with attention to its visual as well as aural appeal. Have students explore the sculpture as a musical instrument and take turns conducting group improvisations. Evaluate the results.
9. Develop a musical score after examining a variety of visual representations of sound. Play it, discuss and evaluate, revise it, play it again.
10. Listen to sound poetry by a variety of poet/musicians (e.g., Jackson Mac Low, Robert Ashley, John Giorno). Discuss how language is used as sound and meaning. Develop a piece, using traditional or original musical forms, that explores language and the human voice.
11. Develop an idea into a sound collage by choosing appropriate sounds from the immediate environment. Students should evaluate their own work as well as that of their classmates.

SAMPLE ASSESSMENT TASKS

1. Maintain a creative scrapbook of ideas and images. Include descriptive and analytical commentary on classroom activities, outside readings, observations, and other pertinent insights into the creative problem-solving process.
2. Prepare a presentation on a person, idea, or process that the student finds creative. Discussion could include historical perspectives, biography, uniqueness, disappointments, and triumphs.
3. Listen to a selection of music which is in an unfamiliar style (ancient, non-Western, contemporary). Write an analysis, incorporating traditional musical terminology where appropriate and original descriptors (perhaps from other art areas) as needed.
4. Plan, score, perform, and orally discuss a short composition. Evaluate the process and results in terms of discoveries, setbacks, and goal attainment.

SELECTED RESOURCES

AUDIO-VISUAL

"Georgia O'Keefe," 16 mm, 60 min., WNET/13.

"Harry Partch," sound filmstrip, Educational Audio Visual, Inc.

"Henry Cowell," sound filmstrip, Educational Audio Visual, Inc.

"How to Make Electronic Music," sound filmstrip, Educational Audio Visual, Inc.

"Making Dances," 16 mm, 90 min., Blackwood Productions.

"New Sounds in Music," 16 mm, 24 min., Churchill Films.

"Surrealism in Art and Music," sound filmstrip, Educational Audio Visual, Inc.

"Twentieth-Century Artistic Revolutions," sound filmstrip, Educational Audio Visual, Inc.

"Why Man Creates," 16 mm, 25 min., Pyramid.

RECORDINGS

Anderson, Laurie, John Giorno, and William S. Burroughs. "You're the Guy I Want To Share My Money With." Giorno Poetry Systems GPS 020-021.

Crumb, George. "Ancient Voices of Children." Nonesuch H-71255.

Fanshawe, David. "African Sanctus." Phillips 6558 001.

Gaburo, Kenneth. "Music for Voices, Instruments, and Electronic Instruments." Nonesuch H-71199.

Glass, Philip. "Einstein on the Beach." CBS M4-38875.

Ives, Charles, Calvin Hampton, Donald Lybbert, and Teo Macero. "New Music In Quarter Tones." Odyssey 32 16 0161.

"Japanese Koto Classics." Nonesuch Explorer Series H-72008.

Kagel, Mauricio, Gordon Mumma, and Christian Wolff. "A Second Wind for Organ." Odyssey 32 16 0158.

Le Caine, Hugh. "Dripsody." Folkways FMS-33436.

Mac Low, Jackson. "Poetry and Music." New Wilderness Foundation, Inc., 7705A.

"Music from the Morning of the World—The Balinese Gamelan." Nonesuch Explorer Series H-72015.

"Music of the American Indians of the Southwest." Folkways FE 4420.

"Music of the World's Peoples." 4 Volumes. Folkways FE 4504-4507.

"P'Ansøri—Korean Epic Vocal Art & Instrumental Music." Nonesuch Explorer Series H-72049.

"Primitive Music of the World." Folkways FE 4581.

Reich, Steve, Richard Maxfield, and Pauline Oliveros. "New Sounds In Electronic Music." Odyssey 32 16 0160.

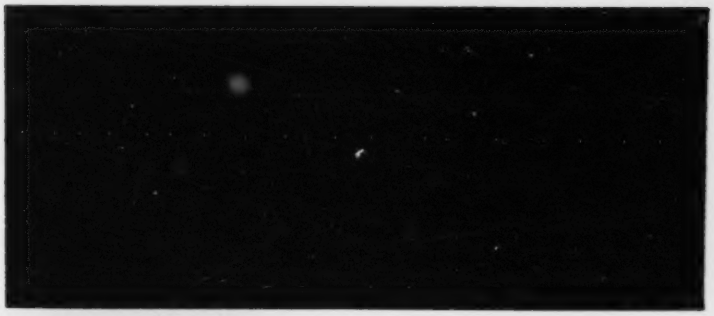
Salzman, Eric. "The Nude Paper Sermon." Nonesuch H-71231.

"Sounds and Dances of Great Lakes Indians." Folkways FE 4003.

"Sounds of New Music." Folkways FX 6160.

Varese, Edgar. "The Varese Album." Columbia.

Wuorinen, Charles. "Time's Encomium." Nonesuch H-71225.



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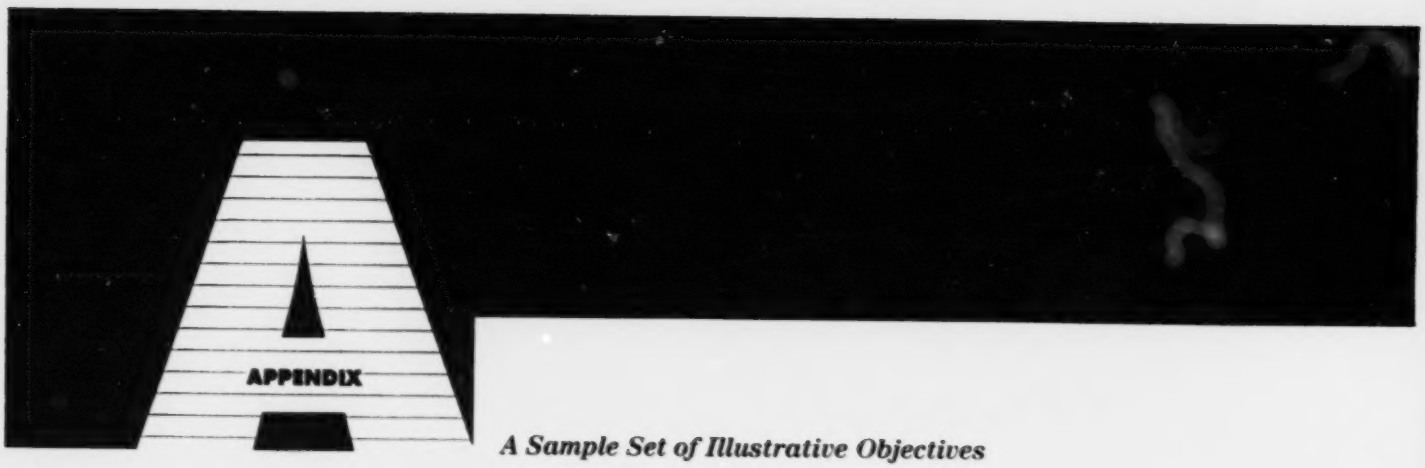


A Sample Set of Illustrative Objectives

SUBGOAL	STAGE 1
1.1	• Given exposure to a variety of sound sources, the student will identify the differences.
	• Given musical experiences with a variety of timbres, the student will identify selected sound producing-mediums.
	• Given prior experiences with instrumental families, electronic sources, and vocal groupings, the student will differentiate among them.
1.2	• Given activity in vocal music, the student will sing songs in a variety of styles and tempos.
	• Given instruction in basic vocal production, the student will develop the fundamental skills of singing.
	• Given a variety of classroom instruments, the student will play simple rhythms and melodies.
1.3	• Given a variety of musical examples, the student will move spontaneously to music of varied styles and tempi.
	• Given a variety of music that changes in mood, the student will reflect those changes through movement.
	• Given opportunities to move to music, the student will interpret pitch organization through movement.
1.4	• Given simple rhythm patterns, the student will recognize and use symbols to represent rhythmic organization.
	• Given simple melodies, the student will recognize and use symbols to represent melodic patterns.
	• Given selected musical examples, the student will recognize and use symbols to represent contrasts in dynamics, tempo, articulation and expression.
2.1	• Given selected recordings, the student will listen to music of many cultures.
	• Given a variety of instrumental and vocal tone color resources, the student will perform music representative of various societies.
	• Given prior experience with music of various cultures, the student will discuss music as a means of societal expression.
2.2	• Given previous experience with musical characteristics, forms, and genres, the student will identify how music is used in many cultures.
	• Given a variety of instrumental vocal tone color resources, the student will list and discuss performance mediums used in selected cultures.
	• Given an understanding of contrasting cultures, the student will describe the roles of music in the lives of individuals.
2.3	• Given previous experience with visual and performing arts, the student will participate in activities that combine music with art, dance, or theatre.
	• Given a variety of art forms, the student will describe similarities and differences.

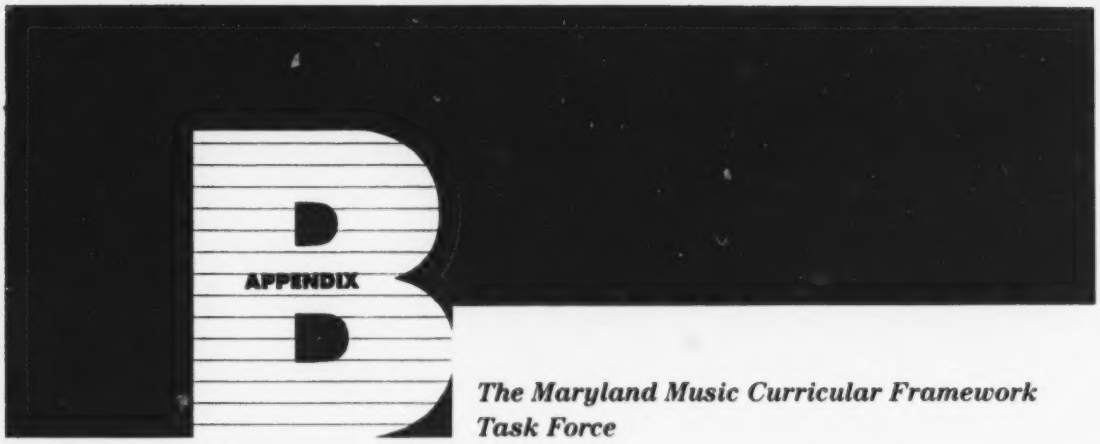
SUBGOAL	STAGE 1
	• Given experiences in different art forms, the student will participate in a production combining music, art, dance, and theatre.
2.4	• Given a list of selected recordings, the student will identify music that reflects a diversity of styles and genres.
	• Given selected recordings, the student will list some differences between classical and romantic styles.
	• Given experience in listening and performing, the student will describe how a style develops and changes.
3.1	• Given opportunities to produce musical sounds with the voice and body, the student will investigate the musical effects created by these sounds.
	• Given a variety of instruments (classroom, band, and orchestral), the student will explore traditional and inventive methods of producing sounds and the musical effects of these sounds.
	• Given selected environmental sounds, the student will record and discuss the qualities and effects of the sounds relative to reasons for selection, mood created, highness or lowness, loudness or softness, and duration.
3.2	• Given prior experience with body, vocal, instrumental, and recorded sounds, the student will create symbols that designate sounds and their methods of expression.
	• Given prior experience with vocal and instrumental sounds, the student will explore the use of traditional notation as a means of expression.
	• Given opportunities to manipulate sounds, the student will investigate the musical effects created by combining sounds with similar and contrasting elements.
4.1	• Given music instruction that includes perceiving, responding, creating, and understanding human experience, the student will explore music from a diversity of cultures including, but not limited to, Far Eastern, African, Spanish, Western, and American Indian.
	• Given experiences with different cultures, the student will explore music unique to each culture.
	• Given prior experiences in music from diverse cultures, the student will explore the relationship of the music to social contexts including, but not limited to, Far Eastern, African, Western, and American Indian.
4.2	• Given prior experience with distinctive musical characteristics, representative forms and genres, the student will listen to a variety of musical examples and explore the aesthetic intent.
	• Given a variety of aural experiences, the student will explore and perform diverse musical forms and genres as a foundation for aesthetic judgment.
	• Given experiences with a variety of musical forms and genres, the student will express aesthetic preferences.

SUBGOAL	STAGE 2
1.1	• Given experiences in discriminatory listening, the student will identify and describe acoustical properties such as vibration and resonance.
	• Given selected examples, the student will identify and classify types of sound production such as plucking, bowing, striking, blowing, and singing.
	• Given appropriate prior experience, the student will identify the qualities of blending and contrasting musical sounds or tone colors.
1.2	• Given developmental activities, the student will refine the ability to match pitch and increase vocal range.
	• Given teacher demonstration, the student will play a variety of classroom instruments using appropriate technique.
	• Given aural examples, the student will perform a variety of articulations.
1.3	• Given prior experience in echoing and other rhythmic responses, the student will describe rhythm patterns through movement.
	• Given instruction in conducting patterns, the student will interpret music of varied tempi through basic conducting techniques.
	• Given prior experiences, the student will express melodic contour and harmonic rhythm through movement.
1.4	• Given appropriate rote learning activities, the student will identify and notate patterns of sound, silence, and duration.
	• Given activities in listening and performing, the student will identify and notate patterns of tonal organization.
	• Given activities in listening and performing, the student will identify and notate dynamic contrasts, articulation, and expressive qualities.
2.1	• Given knowledge of the musical experiences of many cultures, the student will describe ways that music reflects social, political, and ethical issues.
	• Given a composed selection of music without a text, the student will attempt to identify a social, political, or ethical issue reflected in the music.
	• Given knowledge of musical expression of many cultures, the student will find and describe a social, political, or ethical issue that has been reflected in music.
2.2	• Given experiences in listening and performing music from many cultures, the student will identify the roles of sacred and secular music in historical periods.
	• Given experiences in listening and performing a variety of music from many cultures, the student will list and classify the performance media used in specific historical periods.
	• Given historical, social, and musical knowledge of many cultures, the student will discuss the roles of musicians in specific historical periods.
2.3	• Given knowledge of relationships between music and the fine arts, the student will discuss the value of combining forms of the visual and performing arts.
	• Given a comprehensive understanding of relationships between music and other fine arts, the student will recognize elements common to the basic art forms.
	• Given a musical idea or concept, the student will express that idea in another art form.

SUBGOAL	STAGE 2
2.4	• Given experiences in listening and performing music in many styles, the student will identify the distinctive musical characteristics of each stylistic period. • Given a knowledge of the musical styles and genres of many cultures, the student will describe the unique characteristics of performance media and practices. • Given a knowledge of the musical styles and genres of many cultures, the student will describe how historical events influenced styles and genres.
3.1	• Given experience with musical effects produced by the voice and body, the student will improvise simple musical ideas exploring combinations of sounds. • Given prior experiences in a variety of tone production techniques, the student will use instruments to create simple improvisations to demonstrate musical concepts including, but not limited to melody, rhythm, harmony, timbre, and dynamics. • Given a collection of recorded sounds, the student will improvise by combining sounds and discuss the results.
3.2	• Having created a collection of sounds and symbols, the student will use them in combination and sequence to create musical ideas. • Given prior experience with traditional musical symbols, the student will notate original musical ideas. • Given a musical idea, the student will create a simple arrangement of a composition using traditional or non-traditional notation.
4.1	• Given exploration in music from diverse cultures, the students will describe the distinctive musical characteristics inherent in each. • Given a knowledge of representative musical characteristics from specific cultures, the student will identify the varied musical forms and genres that incorporate these characteristics. • Given prior knowledge of representative musical characteristics from various cultures, the student will compare forms and genres from contrasting cultures.
4.2	• Given a variety of experiences in evaluating musical performers and performances, the student will assess the quality of his or her own performance using criteria such as tone, intonation, diction, technique, balance, interpretation, musical effect, choice of music, and stage presence. • Given comprehensive experiences in music, the student will make judgments about personal accomplishments in performing, creating, and responding based upon the aesthetic components of feeling, form, beauty, and style. • Given a variety of musical experiences, the student will determine and describe a plan for growth in musical endeavors based on personal aesthetic criteria.

SUBGOAL	STAGE 3
1.1	• Given experiences in discriminatory listening, the student will analyze acoustical properties of attack, sustain, decay, and release. • Given vocal and instrumental experiences, the student will demonstrate usual and unusual types of sound production in performance. • Given a variety of classroom activities, the student will listen to musical selections and compare and contrast characteristics of style, elements of sound, and appropriateness of tone colors.
1.2	• Through continued practice, the student will refine posture, breathing, diction, intonation, tone color, and other vocal techniques. • Given prior experiences, the student will apply technical skills in performing an individual part and demonstrate an understanding of its relationship to the whole. • Given instruction and skill development, the student will demonstrate the ability to perform as a soloist and in a group.
1.3	• Given a wide variety of experiences in movement, the student will compare and contrast styles of choreography. • Drawing upon previously acquired skills, the student will perform appropriate movements to express the rhythmic and melodic qualities of a musical composition. • Given prior experiences, the student will integrate expressive movements in the interpretation of dynamics in an extended musical composition.
1.4	• Given sequential skill development, the student will read and perform music using standard notation. • Given a variety of experiences with old and new music, the student will read and perform music which may include traditional and non-traditional notation. • Given a variety of experiences with popular styles, the student will read and perform jazz and commercial music utilizing representative notation.
2.1	• Given specific musical examples, the student will select representative works of various cultures and classify those which reflect social, political, or ethical issues. • Given knowledge and experience with the historical, social, and musical background of many cultures, the student will analyze how music from oral and written traditions has affected society. • Given a comprehensive understanding of musical style and social and historical background, the student will select and analyze works of various composers that reflect personal, social, political, and ethical views.
2.2	• Given compositions representative of sacred and secular music in many cultures, the student will classify the uses of sacred and secular music in different historical periods and cultures. • Given instrumental and vocal tone colors, the student will compare the selection and use of different performance media from various historical periods and cultures. • Given a list of representative composers, the student will compare the role of musicians in a variety of historical and cultural settings.

SUBGOAL	STAGE 3
2.3	• Given previous experience with the interactions among music, dance, theatre, and the visual arts, the student will analyze how artists in one art form have influenced artists in other art forms. • Given a variety of influences and interactions among music, dance, theatre, and the visual arts, the student will compare stylistic similarities. • Given a unifying theme, the student will design a project using a combination of art forms.
2.4	• Given a comprehensive understanding of musical style and historical perspective, the student will analyze a composition and cite the most prominent stylistic characteristics. • Given a comprehensive understanding of the Baroque Period, the student will analyze the influence of ornamentation on music and architecture. • Given a comprehensive knowledge of the Romantic Period, the student will analyze the relationship of a piece of literature to a music composition.
3.1	• Given a wide variety of musical ideas and sounds produced by the voice and body, the student will improvise a composition using standard or individually created organizational techniques. • Given an example of traditional or original notation as a guide, the student will create an instrumental improvisation. • Using combinations of recorded sounds, the student will improvise a composition designed to suggest a mood or contrasting moods.
3.2	• Given previously created musical ideas and symbols, the student will structure an original composition. • Given a choice of performing mediums, the student will write an original composition using standard notation. • Using a complete musical composition as a basis, the student will construct and notate an arrangement for a performance medium of choice.
4.1	• Given musical compositions representative of a variety of cultures and styles, the student will evaluate performances using tone, intonation, diction, technique, balance, and musical effect as criteria. • Given a list of occasions, moods, settings, or functions, the student will identify appropriate music and justify the choices. • Given an understanding of musical styles and social backgrounds, the student will combine music, visuals, and other sensory stimuli that convey a period and style of music in a multi-media event.
4.2	• Given a variety of ways in which music expresses culture, form, beauty, and feelings, the student will maintain a record of musical experiences and analyze the characteristics of those experiences. • Given a milieu of musical experiences, the student will document the experiences and select the most significant, citing musical and non-musical reasons for the choices. • Given comprehensive musical experiences, the student will list the selections that should comprise a recorded music collection and justify why each style and performer should be included.



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Note: Positions indicated are those held at the time of initial service on the task force or review panels.

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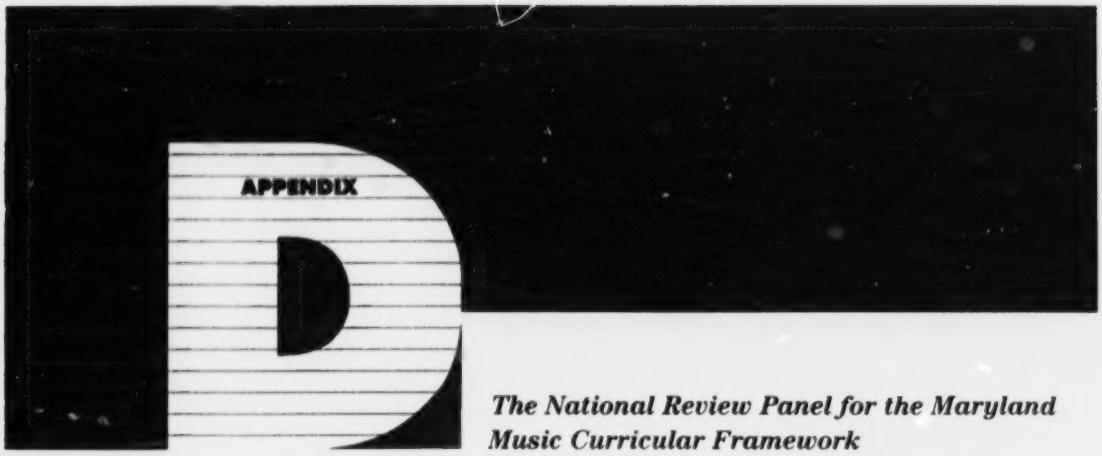

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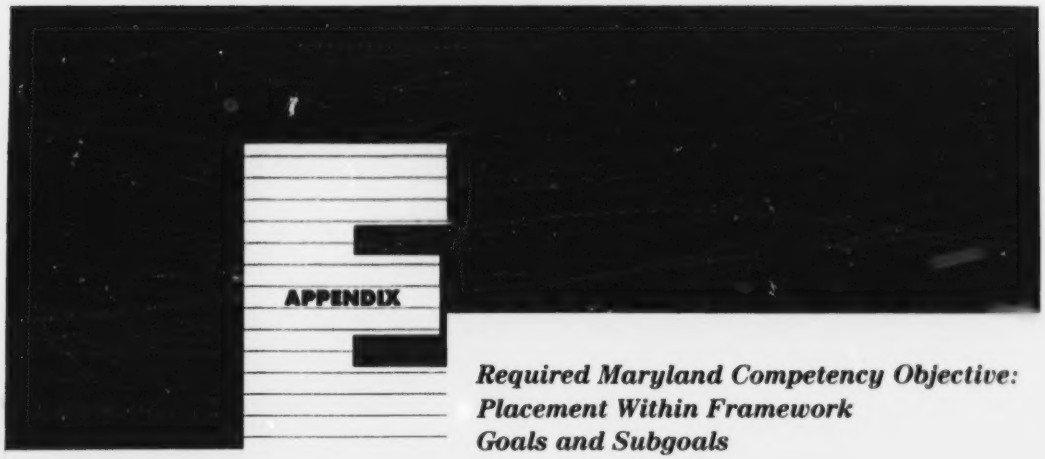


Required Maryland Competency Objective: Placement Within Framework Goals and Subgoals

The State Board of Education requires each Maryland school system to "provide a comprehensive program in the arts . . . in accordance with guidelines established by the State Department of Education." (COMAR 13A.04.07.01.A) In Grades K–8, the instructional program shall encompass the following objective from the Arts/Physical Education section of the *Declared Competencies Index:*

5.2.1.2 Participate in introductory music activities

The expected outcomes of programs in music related to the competency and objective set forth in COMAR 13A.03.01.04 is described in "The Arts/Physical Education Program Requirements," State Department of Education, Project Basic Office, Resource Paper 12, 1981.

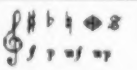
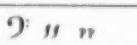
The required program outcomes addressed for music education in "The Arts/Physical Education Program Requirements" are described below in relation to the framework subgoals that subsume their content.

EXPECTED OUTCOMES	FRAMEWORK SUBGOALS
A knowledge of the elements of music	1.1
The ability to discriminate pitch, rhythm, tone color, and form and to demonstrate this perception through various musical behaviors including movement, singing, playing instruments, etc.	1.1, 1.2, 1.3
Knowledge of vocal and instrumental performance skills	1.2, 3.1, 3.2
Knowledge of music reading skills	1.4
Knowledge of a variety of music from different times and cultures	2.1, 2.2, 2.3, 2.4
Audience behaviors and responsibilities	4.1, 4.2

APPENDIX

Scope and Sequence Chart Elementary/General Music K–6

Grade	*Listening (Hearing with Understanding)*	*Performing*	*Reading/ Writing*	*Creating*	UNDERSTANDING STRUCTURE *Rhythm*	*Melody*
K	imitating sounds movement/dancing short musical examples pictoral representation words	repertoire of basic teaching songs body sounds rhythmic speech environmental sounds	minimal pencil and paper activity some visual representation	vary form (like and unlike)	fast/slow steady pulse short/long	high/low
1	visual representation verbal description simplified notation	classroom melody and rhythmic instruments many songs of small range and easy rhythm	tactile experiences simplified notation representation	vary dynamics, meter and tempo	accented and unaccented beats duple and triple meter simple rhythm patterns	so, mi, la simple tonal patterns step/leap up/down/same
2	some traditional symbols	at least 20 new songs	limited reading and writing some traditional notation	rhythmic accompaniment vary rhythm	combined patterns accelerando ritardando tempo	key of C, G * so, mi, la, do, re tonal center perfect intervals* atonality*
3	traditional notation longer musical examples musical terminology	recorders or song flutes 20 or more new songs begin class instruction on orchestral string instruments	readiness by performing, listening & verbalizing traditional symbols & notation		syncopation pick-up notes rhythm canons	low so and low la, fa, ti high do major and minor intervals key of D, F major, minor pentatonic
4	more complex dances	soprano ukulele 20 or more new songs begin class instruction on wind and percussion instruments			transfer to andante presto	transposition/ modulation register* dorian
5		baritone ukulele 20 or more new songs		chordal accompaniment	largo, moderato, allegro, rubato	Aeolian* Phrygian* scale step patterns
6		guitar keyboard 20 more more new songs		harmony parts	changing meters	Lydian* whole tone Mixolydian*

Harmony	*Tone Color*	*Form*	*Symbols and Terms*	*Music Literature and History*	*Community Resources & Musical Experiences*	*Evaluating and Valuing*
echo easy repeated patterns	environmental sounds body sounds	like/unlike	loud/soft	EACH YEAR perform, organize or describe music from all of the following ethnic folk periods and styles: • Medieval and Renaissance • Baroque • Classical • Romantic • Impressionistic • 20th Century • Current Pop • Jazz • Musical Theatre • Ethnic (especially non-Western cultures) • Folk	EACH YEAR experience or participate in curricular-related activities such as: • Baltimore Symphony Orchestra • Baltimore Opera Co. • Annapolis Opera Co. • Maryland Hall for the Creative Arts • Annapolis Symphony • Young Audiences • Community Talent Associates • Annapolis Brass Quintet • School band, orchestra, chorus and ensembles • Community ensembles (church, etc)	EACH YEAR create a learning environment in which students may: • describe musical experiences • choose musical activity • explore music as a career or avocation • choose to read about music • choose to initiate models of music performance • demonstrate appropriate audience behavior and responsibility • become familiar with music in the school to be attended • choose appropriate music in the new school • explore music careers
	male, female, and children's voices classroom rhythm and melody instruments	AB ABA some different patterns phrases question/answer				
rounds ostinati consonance/dissonance	violin, viola, cello, double bass	AABA	middle C 			
descant canon I and V chords (bells)	flute, clarinet, trumpet, trombone, percussion	theme and variations coda	 Key, signature, note names in the treble clef D.C., D.S., fine.			
two part cadence partner songs two part harmony I, IV, V, V accompaniment	orchestral instruments and families	rando	 note names on grand staff*			
three part chording triad two part with ostinato or counter-melody	soprano, alto, tenor, bass	exposition* development* recapitulation*	staccato legato			
inversions* polytonality	Pop/rock instruments (acoustic and electric)	fugue				

**For programs characterized by excellence*

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Music Curricular Framework Glossary

Aesthetic Qualities or experiences derived from or based upon the senses and how they are affected or stimulated

Aesthetics A systematic attempt to explore human feeling, form, beauty, and style as expressed in disciplines involving creative effort, such as the fine arts

Aesthetic Criteria Standards used for assessing the effectiveness of music, which may include the quality of the aural perception, emotional makeup of the listener, and the context in which a particular work is being experienced

Aesthetic Judgments Assessment and decision-making about the adequacy of musical sound (These are relative, never absolute, and depend upon the character of the music, needs of the listener, and the environment.)

Arrange To adapt or modify a musical composition

Compose The process of creating a musical work

Composition The musical product of creative effort

Creative Response The development of musical ideas through composing, arranging, or improvising characterized by originality, imagination, and expression

Creativity The experience of thinking, reacting, and working in an imaginative and idiosyncratic way, characterized by innovation, originality, divergent thinking, and risk taking

Describing Skills Demonstrating understanding of music through reading and writing music notation, other visual representation, verbal description, and movement

Evaluation The act of forming qualitative judgments about the extent to which musical sounds satisfy criteria

Fine Arts Music, theatre, dance, and the visual arts

Genre A category of music marked by a distinctive style, form, or content

Improvisation The act of creating and performing music spontaneously

Listening Aural perception of live or recorded music

Notation A system used for visual representation of musical sound in time

Perceive The sensory processing of musical information

Performance Practices How music is customarily performed according to stylistic conventions such as the proper use of ornamentation, rubato, or the number of performers used

Performing Skills Using the voice, instruments, or other sound producing media to make music

Respond To react to music in some way, such as singing, playing, moving, discussing, or writing

Style The musical characteristics shared by a "school" or group of composers; process by which a composer or performer uses musical materials in a unique manner

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